

GCSE

CLASSICAL GREEK

Classical Greek Verse Literature

Specimen Paper

B404

Time: 1 hour

Candidates answer on the question paper.

Additional materials:

Candidate
Forename

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Candidate
Surname

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Centre
Number

--	--	--	--	--	--	--	--	--	--

Candidate
Number

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INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the boxes above.
- Use blue or black ink. Pencil may be used for graphs and diagrams only.
- Read each answer carefully and make sure you know what you have to do before starting your answer.
- Answer **either** Section A **or** Section B.
- Do not write in the bar codes.
- Do not write outside the box bordering each page.
- Write your answer to each question in the space provided.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is 50.

Answer **either** Section A **or** Section B.

Section A: Euripides

Answer all the questions.

Read the Greek passages and answer the questions.

ἤκω δὲ πεισθεῖς σοῖς λόγοισιν ἐνθάδε
 ἄγνωστον ἐς γῆν, ἄξενον. σὲ δ' ἱστορῶ,
 Πυλάδην—σὺ γάρ μοι τοῦδε συλλήπτωρ πόνου—
 τί δρῶμεν; ἀμφίβληστρα γὰρ τοίχων ὄρας
 ὑψηλά· πότερα δωμάτων προσαμβάσεις
 ἐμβησόμεσθα; πῶς ἂν οὖν λάθοιμεν ἄν;
 ἢ χαλκότευκτα κλῆθρα λύσαντες μοχλοῖς—

Iphigenia in Tauris lines 74-80

1 Who is the speaker?

.....[1]

2 What is the best translation of ἄγνωστον?

Put a tick (✓) in the correct box.

- | | | |
|----------|--------------|--------------------------|
| A | unknown | <input type="checkbox"/> |
| B | inhospitable | <input type="checkbox"/> |
| C | recognisable | <input type="checkbox"/> |
| D | friendly | <input type="checkbox"/> |

[1]

3 What is the best translation of συλλήπτωρ?

Put a tick (✓) in the correct box.

- | | | |
|----------|-----------------|--------------------------|
| A | fellow prisoner | <input type="checkbox"/> |
| C | partner | <input type="checkbox"/> |
| D | co-captor | <input type="checkbox"/> |
| B | brother | <input type="checkbox"/> |

[1]

4 Tick the **three** correct statements.

Put a tick (✓) in each correct box.

- A The speaker asks Pylades 'What are you doing?' ☐
- B The speaker asks Pylades 'What are we to do?' ☐
- C The place is surrounded by high battlements. ☐
- D The steps lead to the palace. ☐
- E The door-bolts are made of gold. ☐
- F The speaker considers using crowbars. ☐

[3]

Read the Greek passage and answer the questions.

φεύγειν μὲν οὐκ ἀνεκτὸν οὐδ' εἰώθαμεν,
 τὸν τοῦ θεοῦ δὲ χρησμὸν οὐ κακιστέον·
 ναοῦ δ' ἀπαλλαχθέντε κρύψωμεν δέμας
 κατ' ἄντρ' ἃ πόντος νοτίδι διακλύζει μέλας—
 νεὼς ἄπωθεν, μή τις εἰσιδὼν σκάφος
 βασιλεῦσιν εἴπη κᾶτα ληφθῶμεν βία.

Iphigenia in Tauris lines 85-90

- 5 Write down and translate the phrase which Pylades uses to say that it would be wrong to try to escape.

.....

.....[2]

- 6 (a) Who is ὁ θεός?

.....

.....[1]

- (b) What did the oracle say? Make
- three**
- points.

.....

.....

.....[3]

[Turn over]

SPV

[10]

Ορ. ὅλωλεν, ὡς ἦν ἐν Μυκηναίοις λόγος.

Ὁρ. οὐπω νενόστηκ' οἶκον, ἔστι δ', ὥς λόγος.

Ιφ. ὅλοιτο, νόστου μήποτ' ἐς πάτραν τυχών.

Ορ. μηδὲν κατεύχου· πάντα τὰκείνου νοσεῖ.

***Iphigenia in Tauris* lines 133-138**

- [2]

-[1]

- [2]

[Turn over

Ἰφ. λείπει δ' ἐν οἴκοις ἄλλον Ἀγαμέμνων γόνον;
 Ορ. λείλοιπεν Ἠλέκτραν γε παρθένον μίαν.
 Ἰφ. τί δέ; σφαγείσης θυγατρὸς ἔστι τις λόγος;
 Ορ. οὐδεὶς γε, πλὴν θανούσαν οὐχ ὄραν φάος.

Iphigenia in Tauris lines 163-166

Translate these lines.

[5]

Question 12 is on the next page.

[Turn over

O Phoebus, why again did you lead me into this snare, having given a reply from your oracle, since I have avenged my father's blood by killing my mother? By troop after troop of Furies I was pursued as an exile driven out of my land and I completed many races, doubling back on my track. And when I came I asked you how I should come to an end of the madness that drives me round in circles and of my labours, which I have been toiling at as I wandered about throughout Greece.

How does Orestes' account of his travels reflect the pain he endured?

- the part played by Phoebus and the Furies
- the metaphor from racing
- the atmosphere created by the vocabulary.

Marks are awarded for the quality of the written communication of your answer.

SPEC

[10]

- 13** How does Euripides use the fact that neither Orestes nor Iphigenia knows of each other's identity or fate to create a gripping drama?

In your answer you should refer to other parts of the play you have read, and you can also refer to the lines printed above.

Marks are awarded for the quality of the written communication of your answer.

[Turn over]

.....

.....

.....

.....

.....[8]

Section A Total [50]

SPECIMEN

Section B is on the next page.

[Turn over

Do **not** answer Section B if you have already answered Section A.

Section B: Homer

Answer all the questions.

Read the Greek passages and answer the questions.

“

τὴν δ' ἐγὼ οὐ λύσω· πρὶν μιν καὶ γῆρας ἔπεισιν
ἡμετέρῳ ἐνὶ οἴκῳ ἐν Ἀργεῖ, τηλόθι πάτρης,
ἱστὸν ἐποιχομένην καὶ ἐμὸν λέχος ἀντιόωσαν.
ἀλλ' ἴθι, μή μ' ἐρέθιζε, σαώτερος ὥς κε νέηαι.”

Iliad 1 lines 29-32

14 Give **two** examples of how Agamemnon is especially cruel to Chryseis.

(i).....

.....

(ii).....

.....[2]

15 How, by choice or use of language, does Agamemnon show his lack of respect for Calchas?
Use an example from the Greek.

.....

.....[2]

τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεὰ λευκώλενος Ἥρη·
κῆδετο γὰρ Δαναῶν, ὅτι ῥα θνήσκοντας ὀράτο.
οἱ δ' ἐπεὶ οὖν ἤγερθεν ὀμηγερέες τε γέγοντο,
τοῖσι δ' ἀνιστάμενος μετέφη πόδας ὠκὺς Ἀχιλλεύς·

Iliad 1 lines 55-58

16 Why is Hera so concerned about the death of the Greeks? Give **two** points.

.....

.....[2]

17 Pick the best translation of λευκώλενος Ἥρη.

Put a tick (✓) in the correct box.

- | | | |
|----------|-------------------------|--------------------------|
| A | white-faced Hera | <input type="checkbox"/> |
| B | white-haired Hera | <input type="checkbox"/> |
| C | white-armed Hera | <input type="checkbox"/> |
| D | Hera of the white dress | <input type="checkbox"/> |

[1]

18 Pick the best translation of πόδας ὠκὺς Ἀχιλλεύς.

Put a tick (✓) in the correct box.

- | | | |
|----------|-------------------------------|--------------------------|
| A | Achilles king of men | <input type="checkbox"/> |
| B | steadfast noble Achilles | <input type="checkbox"/> |
| C | swift-footed godlike Achilles | <input type="checkbox"/> |
| D | swift-footed Achilles | <input type="checkbox"/> |

[1]

19 What pessimistic prediction does Achilles make immediately after this passage?

.....

.....[1]

[Turn over

Iliad 1 lines 88-91

Translate these lines.

[5]

[5]

21 Read the passages and answer the question.

τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν.”
ὥς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλ-
λων,
βῆ δὲ κατ' Οὐλύμποιο καρήνων χωόμενος κῆρ,
τόξ' ὥμοισιν ἔχων ἀμφηρεφέα τε φαρέτρην.
ἔκλαγξαν δ' ἄρ' οἴστοι ἐπ' ὤμων χωομένοιο,
αὐτοῦ κινηθέντος· ὁ δ' ἦε νυκτὶ ἐοικώς.
ἔζετ' ἔπειτ' ἀπάνευθε νεῶν, μετὰ δ' ἰὼν ἔηκεν·
δεινὴ δὲ κλαγγὴ γένετ' ἀργυρέοιο βιοῖο.
οὐρήας μὲν πρῶτον ἐπώχετο καὶ κύνας ἀργούς,
αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἐχεπευκὲς ἐφίεις
βάλλ'· αἰεὶ δὲ πυραὶ νεκύων καίοντο θαμειαί.

Thus he spoke in prayer, and Phoebus Apollo heard him, and he went down from the mountain-peaks of Olympus angry at heart, with his bow and his closely covered quiver on his shoulders; and his arrows rattled on his shoulders in his anger, when the god himself moved; and he went like the night. Then he sat down far from the ships and fired an arrow: and terrible was the twang of the silver bow: first he began to attack the mules and the swift dogs, but then, launching his piercing shaft on the men themselves, he began to strike: and always were the pyres burning, heaped up with dead bodies.

Iliad 1 lines 43-52

How does Homer make this picture of Apollo a frightening one?

In your answer you should refer to the **Greek** and discuss Homer's choice and position of words and other stylistic features. In your answer you should include the following points:

- the figure of Apollo himself
- his actions against the Greeks
- the way Homer portrays his divine power.

Marks are awarded for the quality of written communication of your answer.

SPECIMEN

[Turn over

Read the Greek passage and answer the questions.

οὐ γάρ πώ ποτ' ἐμὰς βούς ἤλασαν οὐδὲ μὲν
ἵππους,
οὐδέ ποτ' ἐν Φθίῃ ἐριβώλακι βωτιανείρῃ
καρπὸν ἐδηλήσαντ', ἐπεὶ ἦ μάλα πολλὰ μεταξύ,
οὔρεά τε σκιδέοντα θάλασσά τε ἠχέεσσα·
ἀλλὰ σοί, ὦ μέγ' ἀναιδές, ἅμ' ἐσπόμεθ', ὄφρα σὺ
χαίρης,
τιμὴν ἀρνύμενοι Μενελάῳ σοί τε, κυνῶπα,
πρὸς Τρώων· τῶν οὔ τι μετατρέπη οὐδ' ἀλεγίζεις·

Iliad 1 lines 154-160

- 22** οὐ γάρ πώ ποτ' ἐμὰς βούς ἤλασαν: who is Achilles talking about here and what point is he making?

.....
.....[2]

- 23** ὦ μέγ' ἀναιδές: what has Agamemnon said to deserve this insult?

.....
.....[2]

- 24** τιμὴν ἀρνύμενοι Μενελάῳ σοί τε: what is the τιμή that Achilles aims to win for Menelaus and Agamemnon?

.....
.....[1]

25 Tick the **three** correct statements.

Put a tick (✓) in each correct box.

- A** Achilles refers to Menelaus as 'dog-faced'. ☐
- B** Achilles refers to Agamemnon as 'dog-faced'. ☐
- C** The Greeks set out to give compensation to the Trojans. ☐
- D** Phthia is described as shady. ☐
- E** There are mountains and sea between Troy and Phthia. ☐
- F** Phthia is described as fertile. ☐

[3]

[Turn over

26 Read the passages and answer the question.

ἔχθιστος δέ μοι ἔσσι διωτρεφέων βασιλῶν·
αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε.
εἰ μάλα καρτερός ἐσσι, θεός που σοὶ τό γ' ἔδωκεν.
οἴκαδ' ἰὼν σὺν νηυσὶ τε σῆς καὶ σοῖς ἐτάροισιν
Μυρμιδόνεσσιν ἄνασσε, σέθεν δ' ἐγὼ οὐκ ἀλεγιῶ
οὐδ' ὄθομαι κοτέοντος· ἀπειλήσω δέ τοι ὦδε·
ὥς ἔμ' ἀφαιρεῖται Χρυσηίδα Φοῖβος Ἀπόλλων,
τὴν μὲν ἐγὼ σὺν νηὶ τ' ἐμῇ καὶ ἐμοῖς ἐτάροισιν
πέμψω, ἐγὼ δέ κ' ἄγω Βρισηίδα καλλιπάρηον
αὐτὸς ἰὼν κλισίηνδε, τὸ σὸν γέρας, ὃφρ' ἐν εἰδῆς
ὅσσον φέρτερός εἰμι σέθεν, στυγέη δέ καὶ ἄλλος
ἶσον ἐμοὶ φάσθαι καὶ ὁμοιωθῆμεναι ἄντην."

'You are the most hateful to me of all the kings
 cared for by Zeus; always strife is dear to you
 and wars and battles; if you are very strong, a
 god doubtless has given this to you; go home
 with your ships and your companions and lord
 it over the Myrmidons. I do not concern
 myself with you nor do I heed you in your
 anger; but I will make this threat to you: since
 Phoebus Apollo is taking away Chryseis from
 me – I will send her with my ship and my
 companions – but then I will take Briseis with
 the beautiful cheeks, your prize, coming
 myself to you hut so that you may know well
 how much stronger I am than you and that
 another may feel fear to speak as an equal to
 me and match himself openly with me.'

Iliad 1 lines 176-187

How does Homer make this a crushing reply from Agamemnon to Achilles?

In your answer you should refer to the **Greek** and discuss Homer's choice and position of words and other stylistic features. In your answer you should include the following points:

- the insults Agamemnon heaps on Achilles
- the threat he makes
- Agamemnon's emphasis on his superiority.

Marks are awarded for the quality of written communication of your answer.

SPFL

27 Who do you think is the more to blame in the argument between Agamemnon and Achilles? Explain your reasons in reference to the passages provided.

.....[Turn over]

. [Turn over

.....

.....

.....

.....

.....

..... [8]

SPECIMEN

Section B Total [50]

Paper Total [50]

Copyright Acknowledgements:

Sources:

Euripides Scenes from Iphigenia in Aulis and Iphigenia in Tauris ed EC Kennedy Bristol Classical Press (Duckworth) ISBN 0906515971

Ibid *Iphigenia in Tauris* lines 39-50

Ibid *Iphigenia in Tauris* lines 58-65

Ibid *Iphigenia in Tauris* lines 74-80

Ibid *Iphigenia in Tauris* lines 85-90

Ibid *Iphigenia in Tauris* lines 133-138

Ibid *Iphigenia in Tauris* lines 163-166

Homer *Iliad* ed Munro Oxford Classical Press (OUP) publication date 1900

Ibid *Iliad* 1 lines 29-32

Ibid *Iliad* 1 lines 43-52

Ibid *Iliad* 1 lines 55-58

Ibid *Iliad* 1 lines 88-91

Ibid *Iliad* 1 lines 154-160

Ibid *Iliad* 1 lines 176-187

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SPECIMEN

The maximum mark for this paper is 50.

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Section A: Euripides		
Question Number	Answer	Max Mark
1	Who is the speaker? Orestes	[1]
2	What is the best translation of ἄγνωστον? A - unknown	[1]
3	What is the best translation of συλλήπτωρ? B - partner	[1]
4	Tick three correct statements B - The speaker asks Pylades 'What are we to do?' C - The place is surrounded by high battlements. F - The speaker considers using crowbars.	[3]
5	Write down and translate the phrase which Pylades uses to say that it would be wrong to try to escape. (φεύγειν μὲν) οὐκ ἀνεκτὸν (fleeing would be) intolerable/ not endurable	[2]
6(a)	Who ὁ θεός? Apollo	[1]
(b)	What did the oracle say? Give three points. To go to the land of the Taurians, take the statue of Artemis and take it to Athens.	[3]
7	How does Euripides make Iphigenia's account of her dream vivid? <ul style="list-style-type: none"> the disaster itself Earthquake: house collapses from top down one pillar left: sprouts golden hair and speaks in male voice vocabulary of destruction: σεισθῆναι, θριγκὸν...πίτνοντα, ἐρείψιμον, βεβλημένον πρὸς οὐδας	[10]

Section A: Euripides		
Question Number	Answer	Max Mark
7 Cont'd	<p>emphatic position of <i>πάν</i> at start of clause and <i>βεβλημένον</i> at start of line <i>πρὸς οὐδας</i> juxtaposed with <i>ἐξ ἄκρων σταθμῶν</i> <i>σῶλος εἷς</i>: solid position in centre of line vivid picture of golden hair <i>φθέγμα</i>: emphatic position</p> <ul style="list-style-type: none"> Iphigenia's part in what happens in the dream <p>Iphigenia runs outside house and watches it all collapse: her isolation. As an observer (<i>εἰσιδεῖν</i>) she sees one pillar remain. <i>ἔδοξέ μοι δόμων πατρώων</i>: she has lost almost everything. <i>κὰ γὰρ</i>: it's all muddled up - she thinks she has to kill this stranger in her dream, so sprinkles him ready for death. <i>κλαίουσα</i>: emphatic position-end of sentence, beginning of line.</p> <ul style="list-style-type: none"> Iphigenia's interpretation of the dream <p>The house is her family collapsing from the cornice (Agamemnon) to the ground. Orestes is the one remaining pillar and she has to kill him. Stark position of short sentence <i>τέθνηκ' Ὀρέστης</i>. The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	
8	<p>Write down and translate a Greek phrase which expresses Iphigenia's pleasure on hearing of Calchas' death.</p> <p>(<i>ὦ πότνι</i>), ὥς εὔ. (O lady), how just is that ? (or similar)</p>	[2]
9	<p>Who is ὁ Λαέρτου γόνος?</p> <p>Odysseus</p>	[1]
10	<p><i>πάντα τὰ κείνου νοσεῖ</i>: explain why this is so. Give two points.</p> <p>Odysseus had to wander for ten years (1) before he could get home (1). His wife was pestered by suitors (1). Any two correct points.</p>	[2]
11	<p>Translate these lines.</p> <p>Use the Marking grid at the end of the mark scheme.</p>	[5]

Section A: Euripides		
Question Number	Answer	Max Mark
12	<p>How does Orestes' account of his travels reflect the pain he endured?</p> <ul style="list-style-type: none"> the part played by Phoebus and the Furies Furies hounding him to avenge father's death by killing mother, then pursuing him for killing his mother. <i>διαδοχαῖς</i>: successions/relays of Furies <i>ἄρκυν</i>: Apollo has trapped him - idea of whole cycle as a trap from which it is impossible to escape. <i>ἡλαννόμεσθα</i>: he is driven <i>φυγάδες</i>: exile - not his wish <i>ἔξεδροι χθονὸς</i>: whole line emphasises him as victim. the metaphor from racing Madness created by Furies sends him on a long journey, but metaphor from racing suggests endless loops, going over old ground - <i>δρόμους...καμπίμους</i>. madness that drives him round in circles - <i>τροχηλάτου μανίας</i> <i>πόνων</i>: labours - endurance like Herakles <i>ἐμόχθουν</i>: toiled at the atmosphere created by the vocabulary Atmosphere of relentless pursuit with little control over where he goes - <i>ἡλαννομεσθα</i>. Orestes as victim - <i>ἄρκυν</i>. <i>σ' ἠρώτησα</i>: Apollo in control - he needs permission to stop. Pointlessness of travels - circuits. The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band. 	[10]
13	<p>How does Euripides use the fact that neither Orestes nor Iphigenia knows of the other's identity or fate to create a gripping drama?</p> <p>Iphigenia interprets her dream as meaning that Orestes is dead, and then Orestes enters.</p> <p>Then the conversation between Orestes and Iphigenia is full of dramatic irony.</p> <p>She asks whether Pylades and Orestes are brothers. (In fact O and she are the siblings)</p> <p>Iphigenia is about to kill the two of them (106).</p> <p>She asks for O's name, but he will not tell her.</p>	[8]

Section A: Euripides		
Question Number	Answer	Max Mark
13 Cont'd	<p>But he does tell her he comes from Argos, which amazes her (111)</p> <p>Note Orestes' enigmatic answers in 114, 120, 124, 128</p> <p>140 –141 they get very close to the truth.</p> <p>143 She says she comes from Greece, and at 147 asks about their father</p> <p>152 Orestes asks she is related to Agamemnon.</p> <p>158 Orestes refers to his own killing of his mother</p> <p>165 Iphigenia refers to herself, without Orestes realising it.</p> <p>169 Iphigenia asks whether Agamemnon's son still lives. Orestes says yes, but does not say that he is that son.</p> <p>171 Iphigenia realises her dream was false, but does not know the full truth.</p> <p>Each exchanges information about themselves, and get very close to the truth without quite revealing enough.</p> <p>Use the 8-mark marking grid at the end of the mark scheme.</p>	
Section A Total		[50]

Section B: Homer		
Question Number	Answer	Max Mark
14	<p>Give two examples of how Agamemnon is especially cruel to Chryseis.</p> <p>Chryseis will grow old with Agamemnon (1) She will be far from home (1) She will have to work for Agamemnon (1) And share his bed (1) Any two of these.</p>	[2]
15	<p>How, by choice or use of language, does Agamemnon show his lack of respect for Calchas? Use an example from the Greek.</p> <p>Use of imperatives to a priest - ἀλλ' ἴθι, μή μ' ἐρέθιζε.</p>	[2]
16	<p>Why is Hera so concerned about the death of the Greeks? Give two points.</p> <p>She is on the side of the Greeks because she wants revenge on Paris and the Trojans for not being awarded the prize for the most beautiful.</p>	[2]
17	<p>Pick the best translation of λευκώλενος Ἥρη.</p> <p>C - white-armed Hera</p>	[1]
18	<p>Pick the best translation of πόδας ὠκὺς Ἀχιλλεύς.</p> <p>D - swift-footed Achilles</p>	[1]
19	<p>What pessimistic prediction does Achilles make immediately after this passage?</p> <p>He thinks that the Greeks will have to return home.</p>	[1]
20	<p>Translate these lines.</p> <p>Use the Marking grid at the end of the mark scheme.</p>	[5]

Section B: Homer		
Question Number	Answer	Max Mark
21	<p>How does Homer make this picture of Apollo a frightening one?</p> <ul style="list-style-type: none"> the figure of Apollo himself <p>angry in his heart - <i>χωόμενος κῆρ</i> carrying weapons ominous rattle of arrows - <i>ἔκλαγξαν</i> in emphatic position anger again - <i>χωομένοιο</i></p> <ul style="list-style-type: none"> his actions against the Greeks <p>sits down at a distance and fires - <i>ἔζετ' ... ἀπάνευθε</i> attacks mules, dogs and men <i>βάλλ'</i>: emphatic position at beginning of line - he keeps on shooting the men heaps of dead bodies - position of <i>αἰεῖ</i> and <i>θαμειαί</i> emphatic</p> <ul style="list-style-type: none"> the way that Homer portrays his divine power <p>Phoebus Apollo - full appellation comes down from Olympus simile - like night - ominous: <i>νυκτὶ ἐοικώς</i> no need to get close to his victims - he can shoot from a distance - <i>ἀπάνευθε</i> he can wreak havoc while seated silver bow - beautiful but deadly - <i>ἀργυρέοιο βιοῖο</i> emphatic position of <i>δεινῇ</i>: 'terrible was the twang of the bow' 'always': emphatic position of <i>αἰεῖ</i> - pyres heaped up: he does more damage than the whole Trojan army</p> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	[10]
22	<p><i>οὐ γάρ πώ ποτ' ἐμὰς βούς ἤλασαν</i>: who is Achilles talking about here and what point is he making?</p> <p>The Trojans. They never did him any harm.</p>	[2]
23	<p><i>ὃ μέγ' ἀναιδής</i>: what has Agamemnon said to deserve this insult?</p> <p>Unless the Greeks give him another girl (1) he will take one of their girls (1) (for himself).</p>	[2]

Section B: Homer		
Question Number	Answer	Max Mark
24	<p>τιμὴν ἀρνύμενοι Μενελάῳ σοί τε: what is the τιμή that Achilles aims to win for Menelaus and Agamemnon?</p> <p>Recovery of Helen</p>	[1]
25	<p>Tick the three correct statements.</p> <p>B - Achilles refers to Menelaus as 'dog-face'.</p> <p>E - There are mountains and sea between Troy and Phthia.</p> <p>F - Phthia is described as fertile.</p>	[3]
26	<p>How does Homer make this a crushing reply from Agamemnon to Achilles?</p> <ul style="list-style-type: none"> the insults Agamemnon heaps on Achilles most hateful of all kings - superlative and emphatic position of ἔχθιστος αἰεὶ: emphatic position - he 'always' loves strife, wars and battles (note list of these) his strength is god-given, so no credit to him sneering tone of 'go and lord it over the Myrmidons', as if they are the only ones who care (Agamemnon certainly doesn't) the threat he makes As Phoebus Apollo is taking Chryseis, he'll take Briseis emphasis on 'your prize' (τὸ σὸν γέρας) Agamemnon's emphasis on his superiority I don't concern myself with you (σέθεν δ' ἐγὼ οὐκ ἀλεγίζω) nor do I heed your anger (οὐδ' ὄθομαι κοτέοντος) - repetition of idea he'll take Chryseis back himself now (going back on his previous intention to let her go with one of the Greek chieftains): he'll now no longer dignify Achilles or anyone else with this task (see 144-147) he'll come to his hut himself (αὐτὸς ἰὼν) - to add to the humiliation emphasis on how much stronger he is than Achilles (ὅσσον φέρτερός εἰμι σέθεν) intends to use Achilles' defeat as an example to others (συνγέη δὲ καὶ ἄλλος...ὁμοιωθήμεναι ἄντην) <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	[10]

Section B: Homer		
Question Number	Answer	Max Mark
27	<p>Who do you think is the more to blame in the argument between Agamemnon and Achilles? Explain your reasons in reference to the passages provided.</p> <p>Lines 88-91 Achilles says no one will harm Calchas while he lives , not even Agamemnon. This is slightly provocative.</p> <p>Agamemnon reasonably (?) says he must have a replacement for Chryseis.</p> <p>Achilles at 122 is quite cheeky in reply, even joking at Ag's expense (124) But he does say Ag will eventually get a replacement.</p> <p>Ag unwisely rises to this baiting (131) – accuses Achilles of deception (which is provocative). Agamemnon says he will take someone else's girl – maybe Achilles'. This is bound to annoy Achilles. But he then tries to calm things down by saying we shall deal with this later, and even honours Achilles by suggesting that he might be the one to return Chryseis.</p> <p>Achilles then completely loses his temper, and is outspoken.</p> <p>Ag unsurprisingly goes straight for him in return.</p> <p>So both are to blame.</p> <p>Use the 8-mark marking grid at the end of the mark scheme.</p>	[8]
Section B Total		[50]

Marking grid for 10-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Coverage of the points in the indicative mark scheme; • Choice and use of evidence; • Understanding and appreciation of the set text; • Accuracy of writing; • Control of appropriate form and style; • Organisation and use of technical vocabulary.
4	9-10	<ul style="list-style-type: none"> • All three bullet points covered in detail; • A good range of accurate Greek quotation and developed discussion of these; • Detailed understanding and appreciation of the set text; • Legible, fluent and technically very accurate writing; • Sustained control of appropriate form and register; • Very well structured and organised argument; technical terms accurately and effectively used.
3	6-8	<ul style="list-style-type: none"> • Two bullet points covered in detail, or a narrower range of stylistic features or points of content; • Some accurate Greek quotation with relevant discussion; • A general understanding and appreciation of the set text; • Legible and generally accurate writing, conveying meaning clearly; • Limited control of appropriate form and register; • Argument is organised, some technical terms accurately used.
2	3-5	<ul style="list-style-type: none"> • One bullet point covered in detail, or two or three bullet points covered sketchily, with few relevant quotes and a narrow range of points; • Limited Greek quotation which might not be discussed in detail; • A basic understanding and appreciation of the set text; • Legible and generally accurate writing, clarity not obscured; • Very limited control of form and register; • Argument coherent even if cumbersome or underdeveloped, simple technical terms used appropriately.
1	0-2	<ul style="list-style-type: none"> • One bullet point covered sketchily, or two or three bullet points hardly covered at all; • Very little or no Greek quotation and/or no discussion of evidence; • Very little understanding or appreciation of the set text; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar; • Little control of form or register; • Argument difficult to discern, technical terms inaccurately used or omitted.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

SPECIMEN

Marking grid for 8-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> Choice and use of evidence; Engagement with the question; Understanding and appreciation of the set text; Accuracy of writing; Control of appropriate form and style; Organisation and use of technical vocabulary.
4	7-8	<ul style="list-style-type: none"> A good range of well-chosen points covered in detail; Answer well-directed at the question; Detailed understanding and appreciation of the set text; Legible, fluent and technically very accurate writing; Sustained control of appropriate form and register; Very well structured and organised argument; technical terms accurately and effectively used.
3	4-6	<ul style="list-style-type: none"> An adequate range of relevant points; Answers slightly less focused on the question; A general understanding and appreciation of the set text; Legible and generally accurate writing, conveying meaning clearly; Limited control of appropriate form and register; Argument is organised, some technical terms accurately used.
2	2-3	<ul style="list-style-type: none"> Few relevant points; Limited engagement with the question; A basic understanding and appreciation of the set text; Legible and generally accurate writing, clarity not obscured; Very limited control of form and register; Argument coherent even if cumbersome or underdeveloped, simple technical terms used appropriately.
1	0-1	<ul style="list-style-type: none"> One or two points made, which may be irrelevant; Little or no engagement with the question; Very little understanding or appreciation of the set text; Writing may be illegible and/or contain many errors of spelling, punctuation and grammar; Little control of form or register; Argument difficult to discern, technical terms inaccurately used or omitted.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level.

They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark

SPECIMEN

Marking grid for set text translation 5-mark questions

- [5]** Perfectly accurate
- [4]** Overall sense correct; up to 2 minor errors (eg tense, number) or a single major error or omission
- [3]** Overall sense correct, with several serious errors or omissions
- [2]** Parts correct; a few correct phrases but overall sense lacking or unclear
- [1]** Isolated knowledge of vocabulary only
- [0]** Totally incorrect or omitted

N.B. Consequential errors should not be penalised.

Assessment Objectives Grid

Question	AO1	Total
1-27	60	60
Total	60	60

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Assessment Objectives Grid

Question	AO1	Total
1-27	60	60
Total	60	60

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